MAJOR AND MINOR.

The Harmonie Orchestra under the direction of E. A. Schubert, gave a grand concert at Mittelberger's Opera House, St. Charles, Mo., on the 2d ult. The programme was excellent and popular and drew a large and appreciative audience. Mr. Schubert, the director, is a young and rising musician.

A New Organ.—Messrs. Geo. Kilgen & Son, of St. Louis, the renowned organ builders, have just completed a grand organ for the new Temple Kehilath-Anshe Mayria, corner Thirty-Third and Indiana avenues, Chicago, Ill. This instrument is among the largest church organs in Chicago, and the excellence, durability and finish of the work in every detail, however insignificant, have been carried to the highest attainable standard, the instrument as a whole being a representative one of the perfection to which the art of organ building has advanced. The following is a summary of the stops and pipes:

Great Organ	11 Stops,	793	Pipes.
Swell Organ	14 "	903	"
Choir Organ	8 "	488	"
Pedal Organ	5 "	140	"
Total Speaking Stops	38	Total Pipes	2324
Pneumatic Couplers	3		
Mechanical Registers	6		
Pedal Movements	9		
Total	56		

Genelli, of 923 Olive Street, makes 100 Stamp Photos, from cabinet size, for $1.00. Cabinet will be returned by mail, unsoiled, with stamps, on short notice. Mail Cabinet with $1.

Sunday Excursion.—A St. Louis, Keokuk & North-Western Railroad train will leave Union Depot, St. Louis, every Sunday morning (beginning June 21st), at 7:30, for Quincy, Ill., and intermediate points. Round-trip tickets at very low rates. Ticket offices—112 N. Fourth Street, and Union Depot.

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MAJOR AND MINOR.

The handsome cut of Forest Park University is exciting great attention all through Missouri and the west. Sorry that we have not some few more of the homelike interiors that deprive this building entirely of the appearance of a public institution, and make it seem rather a large, roomy house. Let us say that it is stamped with all the beautiful characteristics of J. G. Cairns' well-known architecture, proportion, beauty of color, harmony of parts, comfort of internal arrangement, pretty little nooks, and *home*-likeness everywhere.

Carlyle Petersilea's Future Plan.—As Mr. Petersilea will be no longer connected with any Conservatory of Music, his friends naturally desire to be informed regarding his future movements. In 1871, a Music School, known as Carlyle Petersilea's Music School, was opened, which was in reality a complete Conservatory of Music, employing many teachers and giving instruction upon other instruments beside the Piano and Organ. This school, which was afterward located on Columbus Avenue, from 1875 to 1886, was known as the Petersilea Academy of Music, Elocution and Languages.

Mr. Petersilea has now re-opened his school at Steinert Hall, Boston, Mass., but the instruction will be confined to two departments only, namely, piano playing and singing, both of which will be *exclusively* instructed by Mr. Petersilea, who, in addition to his well-known powers as a Pianist, Lecturer, and Musical Analyst, is a cultivated tenor singer. His aim is to make his school conspicuous by the excellence of his showing, and a most important feature of his instruction will be that of finishing and giving style and the most artistic interpretation to concert pianists and singers. Carlyle Petersilea was a musical prodigy, and at twelve years of age played among numerous other compositions, the forty-eight preludes and fugues of Bach from memory.

To be satisfied with anything you get and possess, is a pleasure you or no one else objects to. Even in such a thing as an *umbrella*, it pays to always get the *best* made. If you would have the pleasant experience of having an umbrella that does not get out of order continually you should go to Namendorf Bros. Store and factory, 314 North Sixth Street, opp. Barr's.

Through Cars to the Summer Resorts of the North.—The Burlington Route will, until further notice, run through cars between St. Louis and Spirit Lake, Minneapolis and St. Paul, making through connections with all through car lines for the summer resorts of the North and Northwest. Ticket Office, 112 N. Fourth Street.

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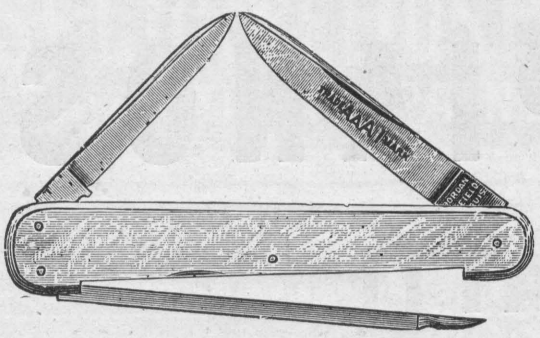

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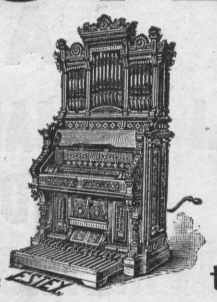

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AUGUST, 1891. KUNKEL BROS., Publishers, 612 Olive St., St. Louis, Mo. VOL. 14—No. 8.

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AUGUST, 1891.

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ST. LOUIS EXPOSITION.

Good News To Our Patrons.

We have the pleasure of announcing to our country sisters, cousins and aunts the proximity of the great St. Louis Exposition season for 1891—the coming of the ever popular Gilmore and his unrivalled band and festivities that sound the praise of St. Louis the world over.

No where is the hospitality of St. Louis equalled, and every one of her five hundred thousand inhabitants is willing to do his share in honoring Gilmore, his band and every visitor to her sights.

The Exposition in September this year will surpass anything of the kind ever attempted anywhere. No effort has been left undone by the directors and manager to make it a success never to be forgotten. The features that have aided the past resplendance have again been secured to win new favors. The celebrated Gilmore's Band, with its new repertoire and incomparable artists, will again fill the vast Music Hall from the stage to the door. The merchants of St. Louis are vieing with one another to have the most attractive exhibit. Without our great Exposition and its magnificent opportunities, we would feel ages behind; as it is, we surpass everything. With President Sam Kennard and Manager Gaiennie doing their utmost to surprise and delight us—St. Louis may well be proud of its Exposition, and the work of its management.

DEATH OF CHARLES KINKEL.

On the 12th ult. occurred the death of Charles Kinkel, the well-known composer, at Shelbyville, Ky. The announcement of his death cast a gloom of sorrow over the citizens of Shelbyville, where he had spent nearly thirty-two years of a most useful life. Death came after a short illness, and was due to the insufficiency of the tricuspid valve of the heart.

"Charles Kinkel was born in the town of Wattenheim, Germany, January 27, 1832. After finishing the public schools of his native town, he entered the Latin school of Grumstadt, from which he was graduated. He then prosecuted his studies at the Gymnasium at Reinpfeltz, where, in addition to Latin, Greek and French, his musical education was completed.

"He then came to America. He taught for a short time near Hamilton, Ohio, then at Cincinnati and afterwards, from 1853 to 1858, at Lexington, Cynthiana and Nicholasville. In 1858 he accepted a position in Shelbyville.

"He was married to Miss Florence Norvell, of Virginia, December 1, 1864. Four children were born of this union. Mrs. Kinkel died April 12, 1878. Mr. Kinkel remained in Shelbyville, with the exception of about two years spent in St. Louis," and was one of its leading and most enterprising citizens. He was a fertile writer, and his compositions, which are of a popular order, are known and played throughout the land. Mr. Kinkel was a self-made man, and owed his success in life to his sterling qualities. He was an indulgent father, a considerate neighbor and a true citizen. He was sixty years of age at the time of his death.

It may here be stated that Mr. Kinkel was a cousin of the Kunkel Brothers. The family name was "Künckel," which was modified to "Kinkel" by one branch of the family, and to "Kunkel" by the other branch.

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IN MEMORIAM.

The sudden and unexpected death of Mrs. Grayson, better know in St. Louis, and especially among music-loving people as Mrs. Mattie Hardey, leaves a void, both socially and musically, which it will be hard to fill. Her death, at this time, has filled the hearts of all with deep and sincere regret as she had apparently just reached the apex of her life. Trials, troubles and disappointments come to us all, but it seemed as if she had really more than her share; in spite of all, however, she bravely faced the "battle of life" alone and unaided, and not only took care of herself, but materially assisted those around her who unfortunately needed it.

Truly, the well-known lines, "For, as gold is tried by the furnace," etc., applied to her in a remarkable degree, and when just one short year ago this month her happy marriage took place, there were many who rejoiced just as much as if it had been one of their own family. Wm. Grayson, her husband, is a man of excellent character, a representative business man of the city, and was most devoted to his wife whose every happiness was his tender solicitude.

Of Mrs. Grayson's vocal ability little need be said in St. Louis, as all who have heard her in concert or church can only voice a unanimous opinion as to its perfection. Her early studies were carried out with that completeness and conscientiousness which characterized her work, and enabled her at all times to command a position in the musical world second to none.

When the Choral Society started in the old Mercantile Library Hall, Mrs. Hardey was one of the first soloists, and her work then, as at all times since, gave unequivocal satisfaction. As a choir singer she was pre-eminent, not only on account of her vocal ability, but also because of her obliging disposition, being ready at all times to step in and help out at a moment's notice with the slightest preparation.

Many a beginner is under life-long obligations to her for advice on musical subjects. That her memory will ever be long and dearly remembered was shown by the wet eyes and quivering lips of the large congregation which met last Friday to do her honor for the last time, notwithstanding the torrents of rain that poured down and rendered the day almost unfit to venture out in. A fitting tribute was paid to the memory of Mrs. Grayson by Mr. I. D. Foulon, and Mr. Charles Kunkel who wrote respectively the words and music of the song "Singing Still," which though an impromptu work was most creditable to the authors. It was rendered with great depth of feeling by Mr. Porteous. The music of this song appears in the present number of the REVIEW.

CITY NOTES.

W. H. Pommer is in Milwaukee for a short vacation.

Mrs. Kate J. Brainard is passing the summer near Davenport, Iowa.

Miss Laura Fisher is teaching vocal music at the Beethoven Conservatory.

George Enzinger has removed from 2624 Rutger street to 2818 Russell avenue.

Charles Bauer plays at the Bellevue; he is one of the best baritone soloists in the city.

J. Otten, director of the Choral Society, went east. He has engaged a first-class bassoon player for his orchestra.

Aug. F. Rosen, it is rumored, has tendered his resignation as organist of the Third Congregational Church; it has not yet been accepted.

Franz Bausemer, the well-known teacher and critic, is able to be about again, having recovered somewhat from the severe accident that befell him last winter.

A. E. Whittaker, the enterprising piano dealer of 1518 Olive street, spent several pleasant weeks at Lake Minnetonka and St. Paul, going and returning by boat.

The Musicians Aschenbreedel Club gave a picnic on the steamer Grand Republic, the 16th ult. A very enjoyable time was spent, games and sports enlivening the day.

"Our Boys" march, by O. Anschuetz, created quite a furore at Tower Grove Park where it was played at a recent concert. It is a good, dashy piece written in the author's happiest vein. Mr. Anschuetz has written quite a number of compositions for the piano, all of them very good.

Paul Mori is spending vacation in Kentucky, where his father resides. While there, he will give some church concerts for the benefit of the Reformed German Church. Mr. Mori is the author of several very creditable compositions. His latest work, "Sonatina," appears in this number. He is an able and successful teacher.

The new conservatory of music built by Messrs. Waldauer and Epstein, the directors of the Beethoven Conservatory, will be completed the 1st of November. This will be one of the handsomest and best equipped institutions in the country. With the high reputation of the faculty and the facilities offered, the conservatory will remain a pride to our city and unsurpassed by any conservatory elsewhere.

The French Fete celebration at Koerner's Garden on the 14th ult, was one of the principal events of the season. Mr. Emil Karst prepared an excellent programme which included the "Salute a la France," by Mrs. Steinmeyer-Rockel, "Star Spangled Banner," by Mrs. Louie A. Peebles, "Souvenir a la France," by Wayman C. McCreery, "La Marsellaise" by Mme. Eugenie Dussuchal and "Hail Columbia," by Mmes. Peebles and Dussuchal. These artists were received with enthusiasm and sang in a manner that completely enthralled their hearers. Mme. Eugenie Dussuchal has participated in the French Fete celebrations for the past eleven years.

MAJOR AND MINOR.

Gilmore.—The daughter of P. S. Gilmore, the bandmaster, has written a novel which will soon be published.

Miss L. G. Carson gave a pupil's recital at the residence of F. M. Mytinger, White Hall, Ill. Miss Carson contributed several very effective numbers to the programme.

W. D. Armstrong, of Alton, was among the composers whose compositions were rendered at the meeting of the Illinois Music Teachers' Association held at Jacksonville.

Albani.—At the close of Mme. Albani's engagement with Mr. Abbey's Italian Opera Company next season she will sing in a number of concerts and oratorios throughout the United States and Canada.

Perugini, the tenor, is about the same off as on the stage. He began to grow deaf about four years ago, and his hearing has grown duller, and duller, till now it is almost impossible for him to keep the key.

Mr. Ignaz Leybach, a once popular and certainly very industrious composer of pianoforte pieces, lately died at Toulouse, at the age of seventy-four. He was born in Alsace, and studied under Kalkbrenner, and under Chopin, according to some writers. He has been organist at the Toulouse Cathedral for forty-seven years. His compositions include more than two hundred pianoforte pieces.

M. A. Gilsinn celebrated the birthday of his little daughter Etta, on the 16th ult, with a musicale. Among those present were: Miss Dorothy Quinlan, Miss Maggie Bannan, J. Rohan, Masters S. and C. Clark, Miss M. E. Gilvary, Rev M. S. Gleeson, of Kansas City, Louis C. Stumpf and Mrs. Arthur McHugh, contralto, of Philadelphia, sister of Mr. Gilsinn; all contributed to the enjoyment of the occasion and a good time was indulged in.

We rejoice to learn that Miss Lillian E. Hyde will return to Forest Park University the coming school year. Her artistic insight and her fine interpretation of our classic authors in music, have done much to maintain the high standard of music in the University. Her many friends in St. Louis will rejoice to welcome her back to the organ at the Presbyterian Church. It was feared that the fine positions offered her in the east would tempt her elsewhere, but St. Louis will rejoice to retain her well-known favorite.

MAJOR AND MINOR.

Joseph Wieniawski, now giving pianoforte recitals in London, is a brother of the late Henri Wieniawski, so famous as a violin virtuoso. Henri was given on one occasion a concert in a German town, and was much concerned at the small sale of tickets. He sauntered into a music shop outside which was displayed a placcard announcing in large letters, "Wieniawski to-night," and was followed by a fat old gentleman, who asked for a whole row of tickets, expressing at the same time his admiration for Wieniawski's talents. Henri, who stood by unobserved, rubbed his hands and felt inches higher, but to his great dismay, the old gentleman, after paying, added, "he is a great pianist." The music-seller corrected him. "Violinist you mean." "Ach Gott!" he shouted, "the only Wieniawski I know is a pianist. Give me back my money.

OMAHA, NEB., July 6th, 1891.

Kunkel Bros., St. Louis, Mo.

GENTLEMEN—Your "Music Cabinet," No. 2, arrived some days ago. I was more than pleased with it. It is a beauty and no mistake. I do not in the least regret my work of getting up the club, although a new and not a very pleasant occupation to me, the result is very, very satisfactory.

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Why should the music at Forest Park University attract superior attention? The thorough classical course, the mathematics and sciences ought to attract our people as well. The School of Art is presided over by Miss Nellie Curlee from Boston, and the young ladies will be seen this fall, with their handy sketching outfits taking many a little choice bit in Forest Park. Their water-colors were much admired at the closing exercises.

Swedish culture and the Swedish movements, as taught at Forest Park University, are very helpful to give the young girls grace and strength. If we could whisper a word in the ear of one or two young ladies whom we see occasionally on the promenade, we wou d say, try what can be done to deprive you of those heavy round shoulders, that awkward gait and give you that greatest charm—a finely carried figure.

What Everybody Should Know.—That the Burlington Route runs two daily trains to Denver, Kansas City and the West with only one change of cars between St. Louis and the Pacific Coast. Reduced rates for tourists are made to Colorado, Utah, Idaho, Montana, Wyoming, Dakota and Alaska points. Ticket offices, 112 N. Fourth St. and Union Depot.

The Olympia Quartette is now composed of C. A. Metcalf, 1st tenor; W. M. Porteous, 1st base; G. H. Bahrenburg, 2nd tenor; and H. F. Niedringhaus, 2nd base. Mr. Porteous takes the place of G. A. Kissel. With these splendid voices the quartette will do excellent work the coming season.

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Music by Charles Kunkel.

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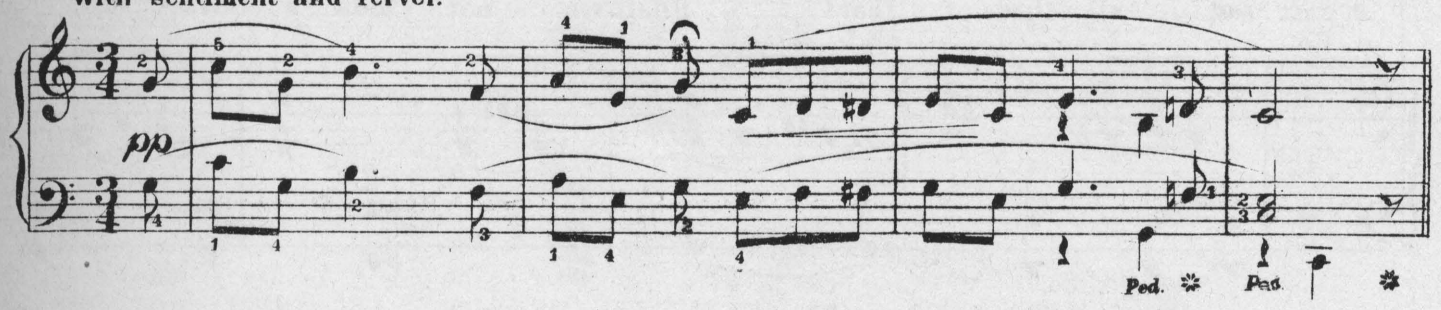
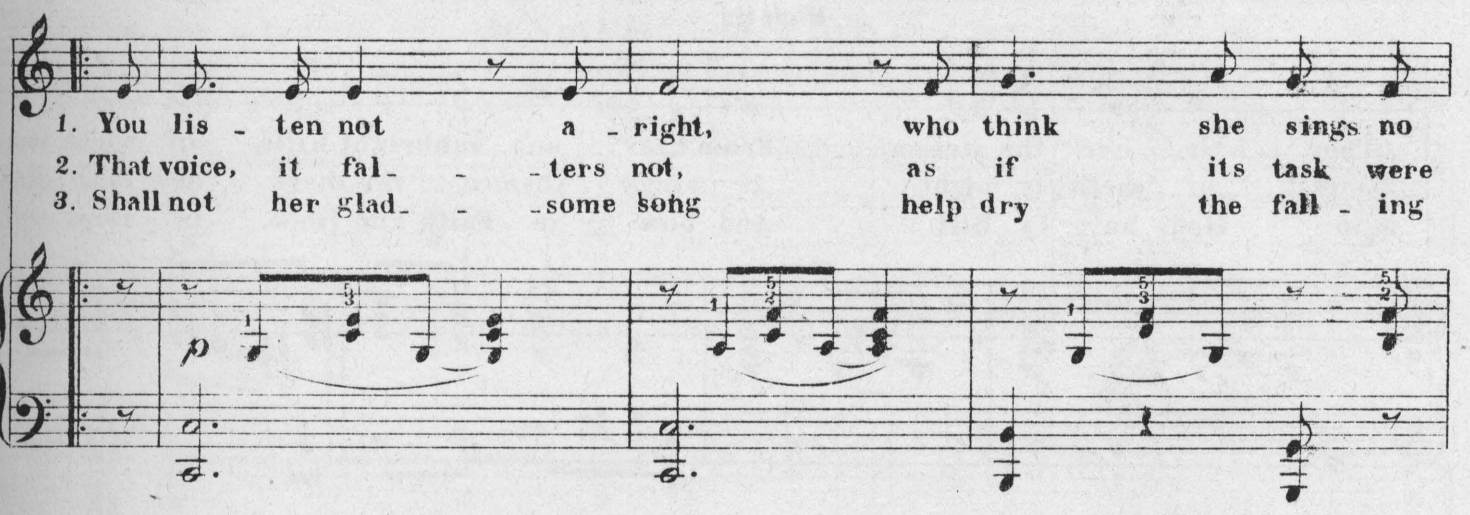


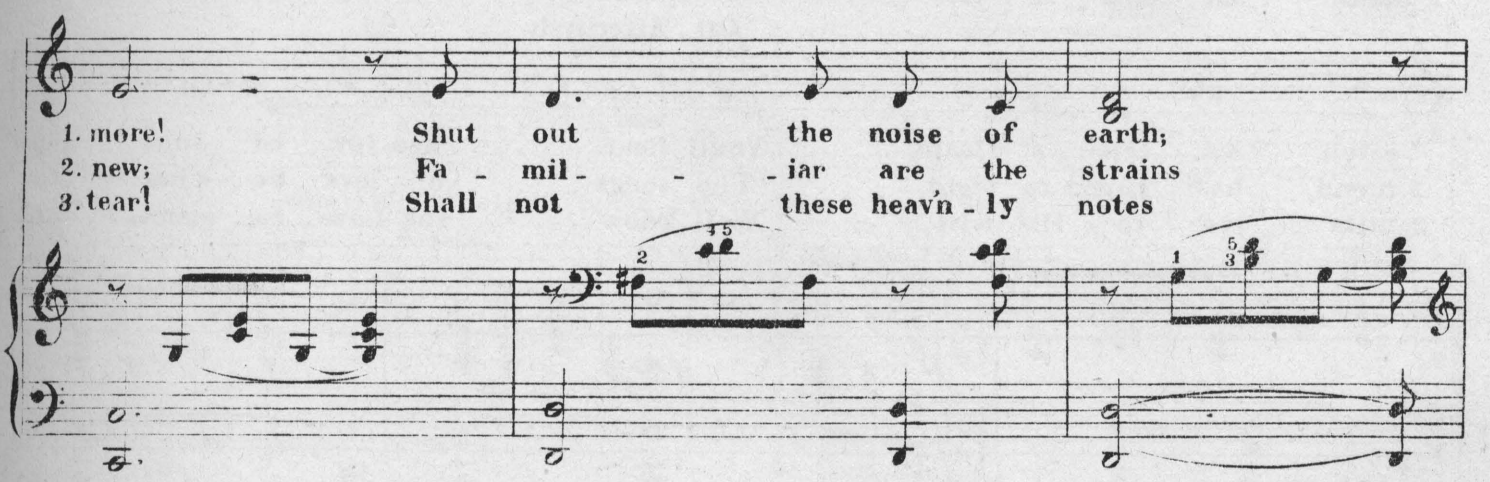
3. *Dies Lied, es trock - - ne Dir die Thra - nen Dei - ner*
2. *Die Stimm', sie zit - - tert nicht, als ob das Lob - lied*
1. *O, fürch - te nicht, ihr Mund sei starr wie th - re*

Recitative.



1. You lis - ten not a - right, who think she sings no
2. That voice, it fal- - - ters not, as if its task were
3. Shall not her glad- - - some song help dry the fall - ing

3. *Angst Es trös - - - te Dich um sie,*
2. *neu; Be - kannt ist je - der Laut;*
1. *Hand Ent - flieh' dem Lärm der Welt*



1. more! Shut out the noise of earth;
2. new; Fa - mil- - - iar are the strains
3. tear! Shall not these heav'n - ly notes

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3. für die Du jetz o bangst Er - he - - be drum Dein Aug', er
2. sie singt so süss und treu; Im Glau - ben hier ge - übt in-
1. und horch nach je - nem Strand Und durch den frost' - gen Hauch, der

Gloomy.

1. hark tow'rd the oth - er shore And thro' the chil - ly mists that
2. it sings so well and true. It sang them here in faith, in
3. cast out all shade of fear! Shall we not look a - bove un-

3. gieb Dich dul - dend still; Im Glaub', in Hoffnung beug' Dich tröst - lich,
2. mit - ten ird - schen Nichts Singt sie es dort ver - klärt im Hoch - zeits-
1. ü - - ber'm Stro - me schwebt Vom sonn' - gen E - den her, das Dich mit

Hopeful.

1. hov - er o'er the stream, From heav - en's sunbright hills, of which we
2. midst of earth - ly night, It sings them o - ver there now faith has
3. to God's ho - ly hill, And bow in Faith and Hope, in Hope sub-

Ped.

3. tröst - - lich sei - nem Will' Die Lie - - be blieb für - wahr bis
2. kleid, im Kleid des Lichts, Das Lied ..... der ew' - gen Lieb', der
1. Glanz mit Glanz be - lebt Ver nimm ..... der Lip - pe Laut, ver-

pp Affectively.

1. catch, we catch a gleam, You'll hear..... her lov - ed voice, more
2. turn'd, has turn'd to sight, The songs..... of love de - vine, the
3. miss - ive to His will Well know - ing Love re - mains, un-

Ped.

3. *auf den letz - ten Tag, Da Gott ..... die*
2. *Gna - - de Hoch - ge - dicht Den Preis ..... dem*
1. *klärt er - hab - ne Weis Im Psal - - - - ter*

1. glo - rious, yet the same, Sing on ..... in
2. songs of sav - ing grace, The prais - - - es
3. to the per - fect day When from ..... our

cres. *f* *p*

Ped. ✲

3. *Thrä - nen all ge - wiss zu still'n ver -*
2. *höch - sten Gott vor sei - - nem An - - ge - sicht.*
1. *ih - res Herrn, zu Je - - su Chris - te Preis.*

rit.

1. glad - der tones the praise of Je - sus' name!
2. of the Lord, she now sees face to face.
3. eyes our God shall wipe all tears a -

1. 1st and 2nd verse.

Ped.

mag Ge - wiss zu still'n, zu still'n ver - mag.

2. 3d verse.

pp

way Shall wipe all tears all tears a - way!

pp

Ped. Ped. ✲ Ped. ✲ Ped. ✲ Ped.

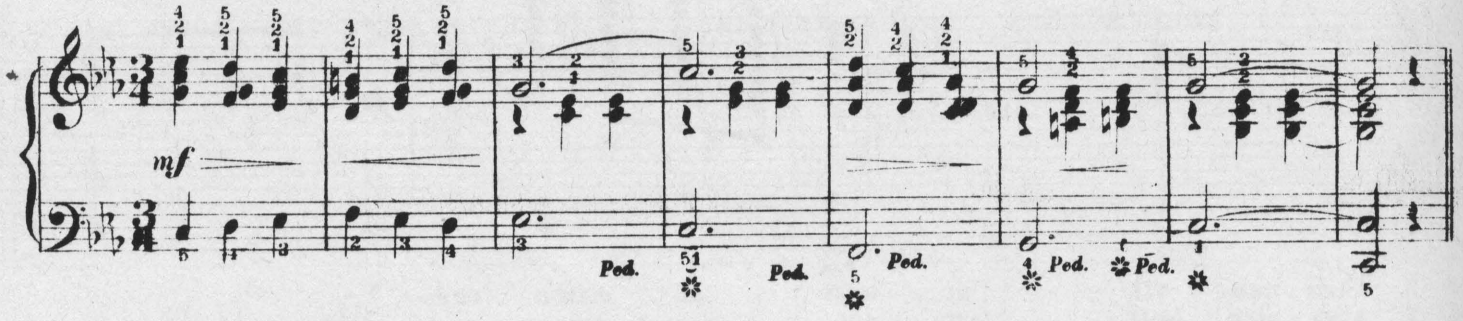
THE VIOLET'S FATE.

(VEILCHENS GESCHICK.)

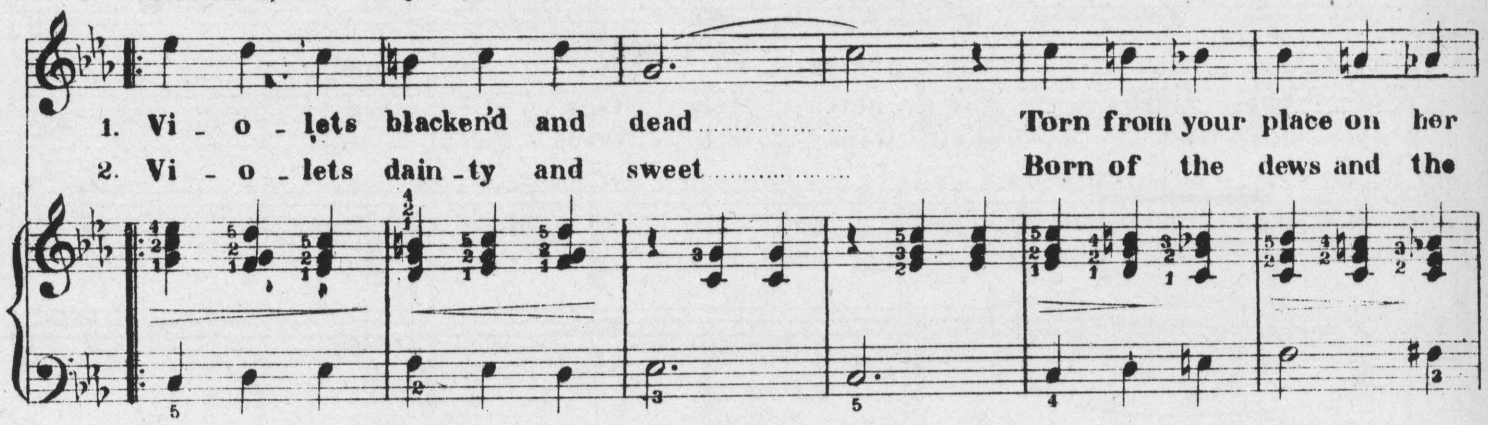
Translation by H.Hartmann.

Georgia Towner.

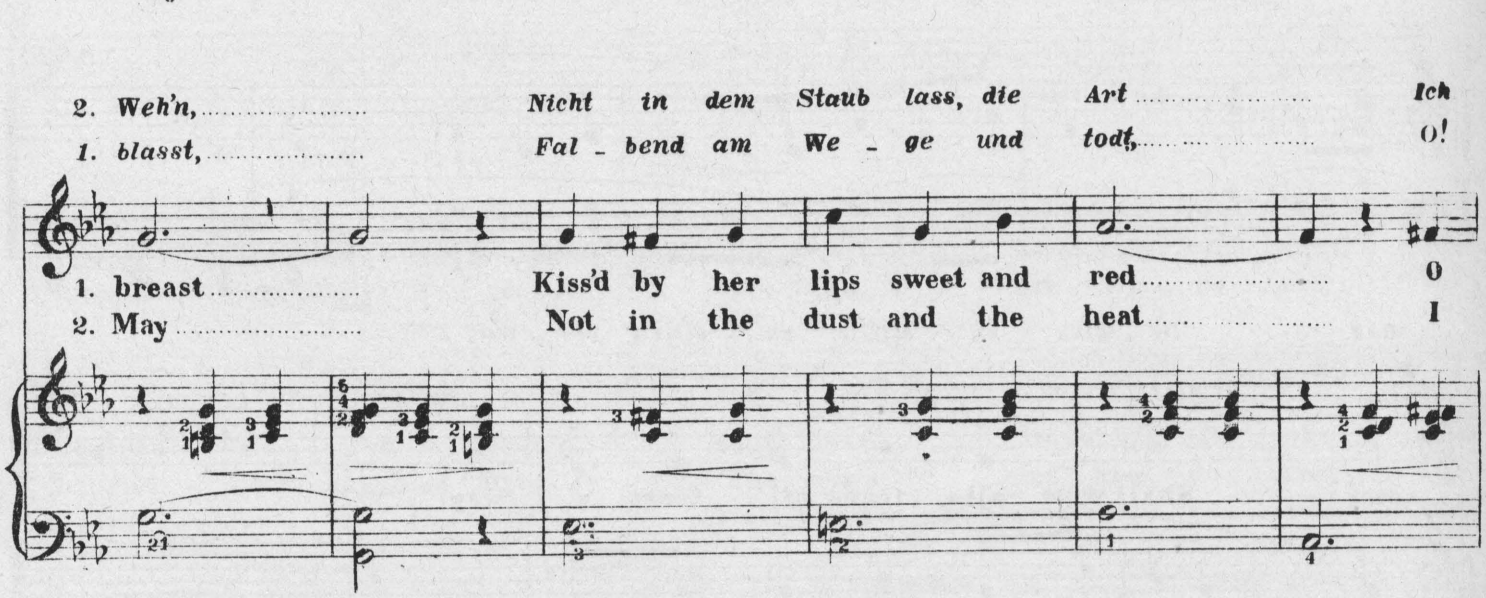
Andante con moto ♩ = 126.



2. *Veil-chen, so lieb-lich, so zart,* ..... *Kin-der des mai-frischen*
1. *Veil-chen, von Lip-pen so roth* ..... *Einst ihr ge-küsst; nun ver-*



1. Vi-o-lets blacken'd and dead ..... Torn from your place on her
2. Vi-o-lets dain-ty and sweet ..... Born of the dews and the



2. *Weh'n,* ..... *Nicht in dem Staub lass, die Art* ..... *Ich*
1. *blasst,* ..... *Fal-bend am We-ge und todt,* ..... *O!*

1. breast ..... Kiss'd by her lips sweet and red ..... O
2. May ..... Not in the dust and the heat I

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2. seng - end und schmach-tend ver - gehn ..... Nein, in der herr-lich-sten
1. wer beut euch letzt-lich die Rast! ..... Sollt euch in Buch o - der

Un poco più mosso.

1. where have you found fi - nal rest! ..... Treas-ur'd in cask - et or
2. leave you to per - ish to - day ..... Nay in the lord - li - est

2. Weis' ..... Bet - te ich heu - te euch zu; ..... Und Kö - ni - gen
1. Schrein ..... Ber - gen ein wei - hend Ge - schick, ... Ach, sollt ihr zer-

1. book ..... Hal - low'd by mem - or - ies sweet! ..... Or crush'd without
2. state ..... Proud shall you go to your rest ..... Yes, Kings could but

2. wä - re es Preis, ... Fin - den ihr Bu - sen zur Ruh'. .....
1. tre - ten hier sein ..... Oh - ne Ge - dank' o - der Blick! .....

rit.

1. thought or a look ..... Care-less-ly un-der her feet! .....
2. en - vy your fate ..... Dy - ing to - night on her breast .....

rit.

a tempo.

MARCH OF THE GOBLINS.

(KOBOLDEN MARSCH.)

Julia Riré-King.

Come, goblins, come!
'Tis now the midnight hour;
Come, goblins, come!
The world is in your pow'r.
Forth from your secret homes,
Ye goblins, elves and gnomes!
For, in yon hollow ground,
Till break of day,
The mystic circle 'round,
We'll trip away.
- - - - - - - - - -
- - - - - - - - - - -

- - - - - - - - - -
- - - - - - - - - - -
Haste, goblins, haste!
For, soon the East will glow:
Haste, goblins, haste!
Ere long the cock will crow.
Ye know the gnomic law:
All must at dawn withdraw,
Lest mortal eye descry
Your mystic haunt—
See, see the red'ning sky!
Cockcrow!—Avaunt!! I. D. F.

SECONDO.

Allegro. M.M. ♩= 120.

Primo.

Giocoso.

cres - - cen - - do

cres - - cen - - do

- - do

cres - - cen - - do

Ped. * Ped. * Ped. * Ped. * Ped. *

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MARCH OF THE GOBLINS.

(KOBOLDEN MARSCH.)

Julia Rivé-King.

PRIMO.

Allegro. M.M. ♩ = 120.

p *Giocoso.*

p *cres - - cen - - do*

cres - - cen - - - do

cres - - cen - - do

cres - - cen - - do *ff*

Red. * Red. * Red. * Red. * Red. *

ff

Ped. * Ped. * Ped. *

sf sf

ff

Ped. * Ped. *

sf

Ped. *

p

ff f

f p

pp p

8a

ff

Ped. * Ped. * Ped. *

ff

Ped. * Ped. *

8a

sf

p

Ped. *

1

f

f

f

p

pp

p

cres - - - cen - - - do

sf f

sf sf sf sf ff

Ped. * Ped. *

sf f

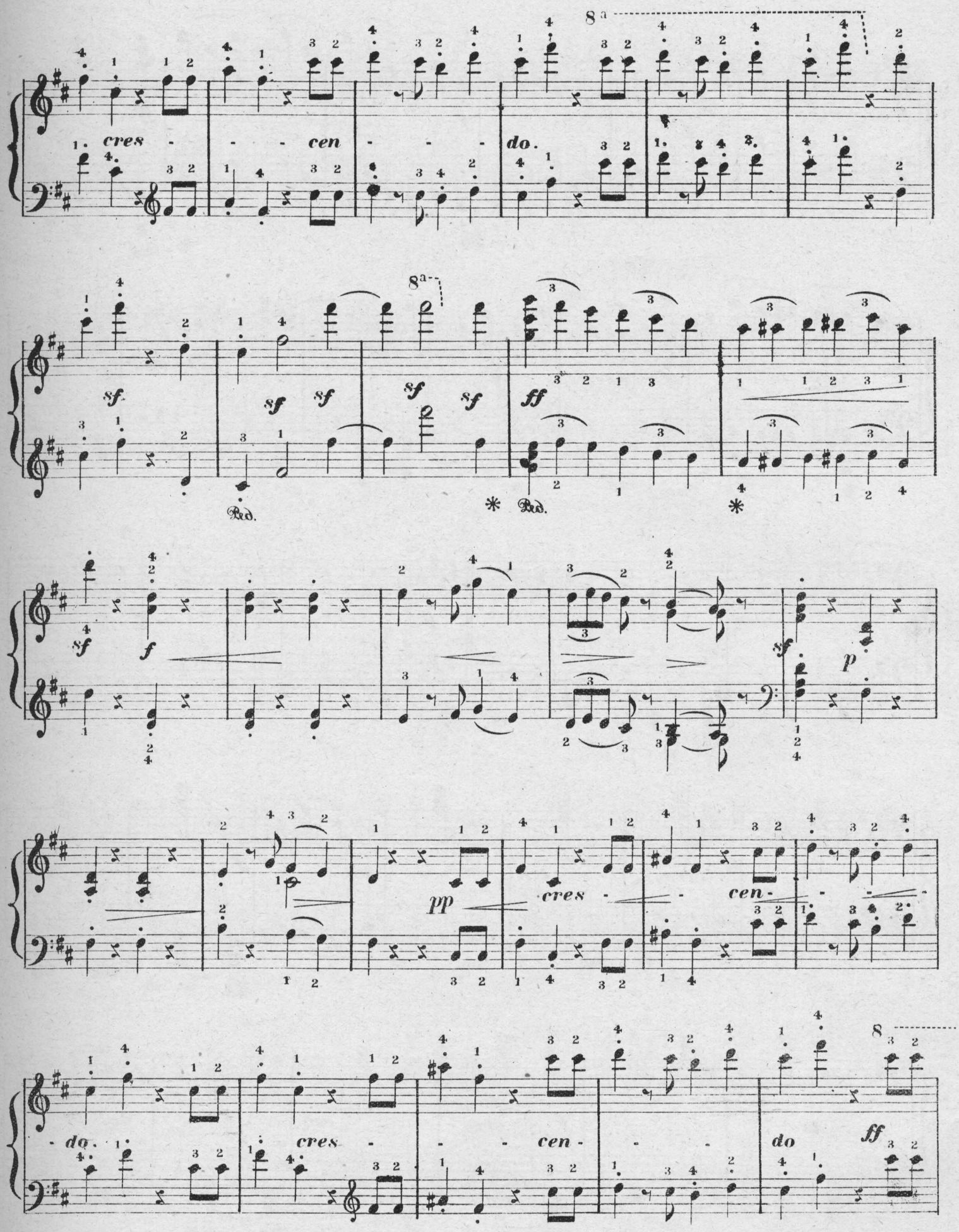
sf p

pp

cres - - - cen

do cres - - - cen - - - do f

PRIMO


8a
cres - - - cen - - - do.
sf
sf sf sf sf ff
Ped. * Ped. *
sf f
sf p
pp cres - - cen - - - do.
cres - - - cen - - - do
ff

sf f ff

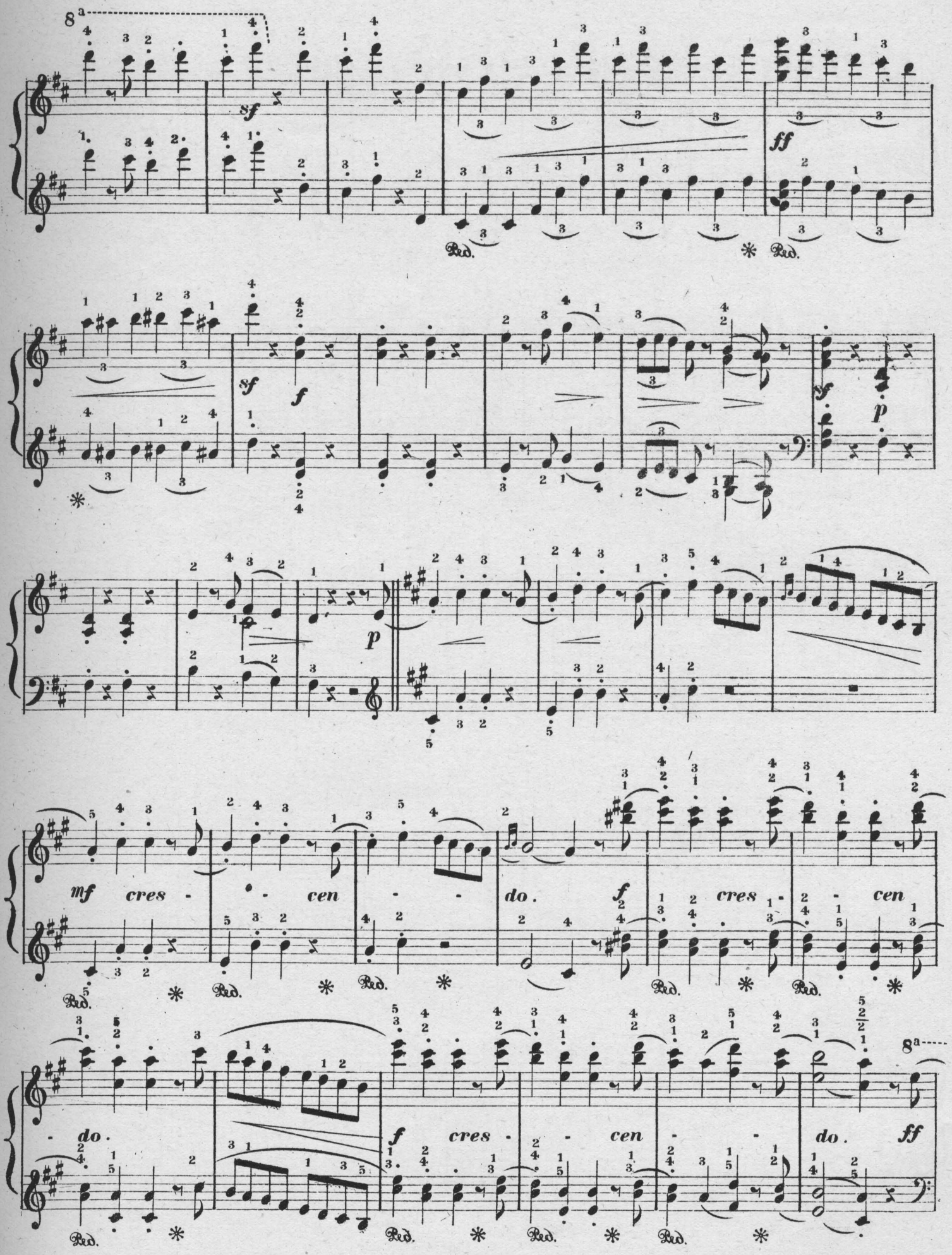
Ped. * Ped.

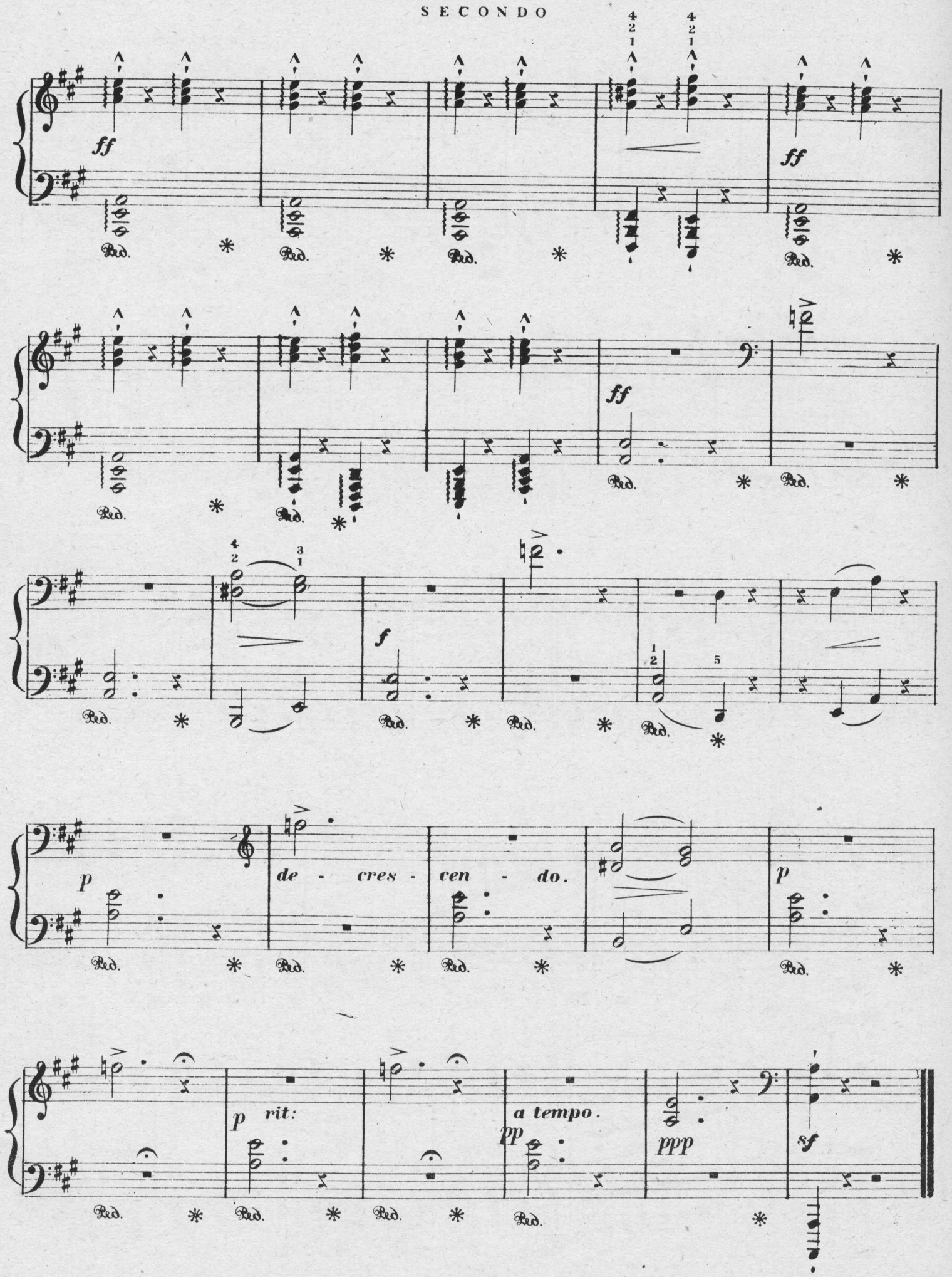
sf f f p

mf cres - - cen - - do. f cres - - cen -

- do. f cres - - cen - - do.

PRIMO




ff
ff
ff
f
p
de - cres - cen - do.
p
p rit:
a tempo.
pp
ppp
sf

8va

ff

Ped. * Ped. * Ped. * Ped. *

8va

sf ff

Ped. * Ped. * Ped. * Ped. * Ped. *

f de - - cres - - cen - - do. p

Ped. * Ped. * Ped. *

8va

de - - cres - - cen - do. p

Ped. * Ped. * Ped. * Ped. *

8va

rit: pp a tempo. ppp sf ff

Ped. * Ped. * Ped. * Ped. * Ped. *

WARUM?

WHY!

R. Schumann Op. 12. Nº 3.

Langsam und zart. *(Slow and tender)* ♩=60.

p

Ped. Ped. Ped. Ped. Ped. ✲ Ped. Ped.

ritenuto.

p

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

a tempo.

sf *f*

Ped. Ped. Ped. ✲ Ped. Ped. *f* Ped. ✲ Ped. Ped.

rit. *a tempo.*

sf *p*

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

✲ Ped. Ped. Ped. ✲ Ped. Ped. Ped.

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POLONAISE.

Allegro. ♩ = 108.

Hans Schmitt Op. 11. Nº 2.

mf p mf f

Pedale

p mf f f

melodia marcato.

leggiero

f p

marcato.

leggiero.

f ff fz

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mf

p

f

mf

f

f

f

ruhig sanft.

ruhig.

fz

f

fz

f

fz

p

poco rit.

p *calando.*

sehr ruhig.

f

dimin.

8

sfz

mf *p* *mf*

p *mf* *f* *f* *f*

melodia marcato.

leggiero.

f *p*

marcato.

leggiero.

f *sfz* *ff*

ff f 8sfz

ff 8sfz f 8 p

8 ff ff 8sfz

8sfz 8sfz 8sfz 8sfz 8sfz

ff ff sf ff

SCHERZO.

S. Jadassohn. Op. 35. Nº 3.

Allegro giojoso. ♩ = 112.

p *molto leggiero.* *ten.* *ten.* *ten.* *ten.* *ten.*

Ped. ✲ Ped. ✲ Ped. ✲ Ped. Ped. ✲

ten. 1. 2. *l. h.* *p*

Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲

espress. *un poco.* *r. h.*

Ped. ✲ Ped. Ped. ✲

pp *f*

ossia.

marcato. *r. h.* *p*

Ped. ✲

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pp ff dim. f p pp ff

Ped. Ped. Ped. Ped. Ped.

p

Ped. Ped. Ped.

1. 2.

p p dolce. ten. ten.

Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped.

p e sempre diminuendo. pp diminuendo.

Ped.

pp ppp

Ped. Ped. Ped. Ped.

SCHAFERS LIEBESLIED.

SHEPHERDS LOVE SONG.

Romanza by ..... Hans Schmitt Op.11.№1.

Allegretto moderato. ♩ = 104. *a tempo.*

cantando. *rit.* *p* *p*

Pedale.

The proper and artistic use of the Pedal in this composition is of the greatest importance, it is therefore indicated by notes and rests instead of the usual **Ped.** *and* ✻ *as to where it should be used and released.*

rfz *dimin.e rit.* *rit.* *p*

a tempo. *lento.* *a tempo.*

rfz *rit.* *p*

rinfz. *rit.* *pp* *pp* *rit.*

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tranquillo.

dim.

ten.

ten.

rit.

cres.

marcato.

a tempo.

f

ten. *rit.*

p

ten.

ten.

dolce, tranquillo.

rit.

pp

dolce.

a tempo.

cantando. rit.

p

p

rfz

dimin. e rit.

rit.

p

a tempo.

lento.

a tempo.

rfz

rit.

p

rinfz.

rit.

pp rit.

pp

a tempo.

8

l.h.

p

l.h.

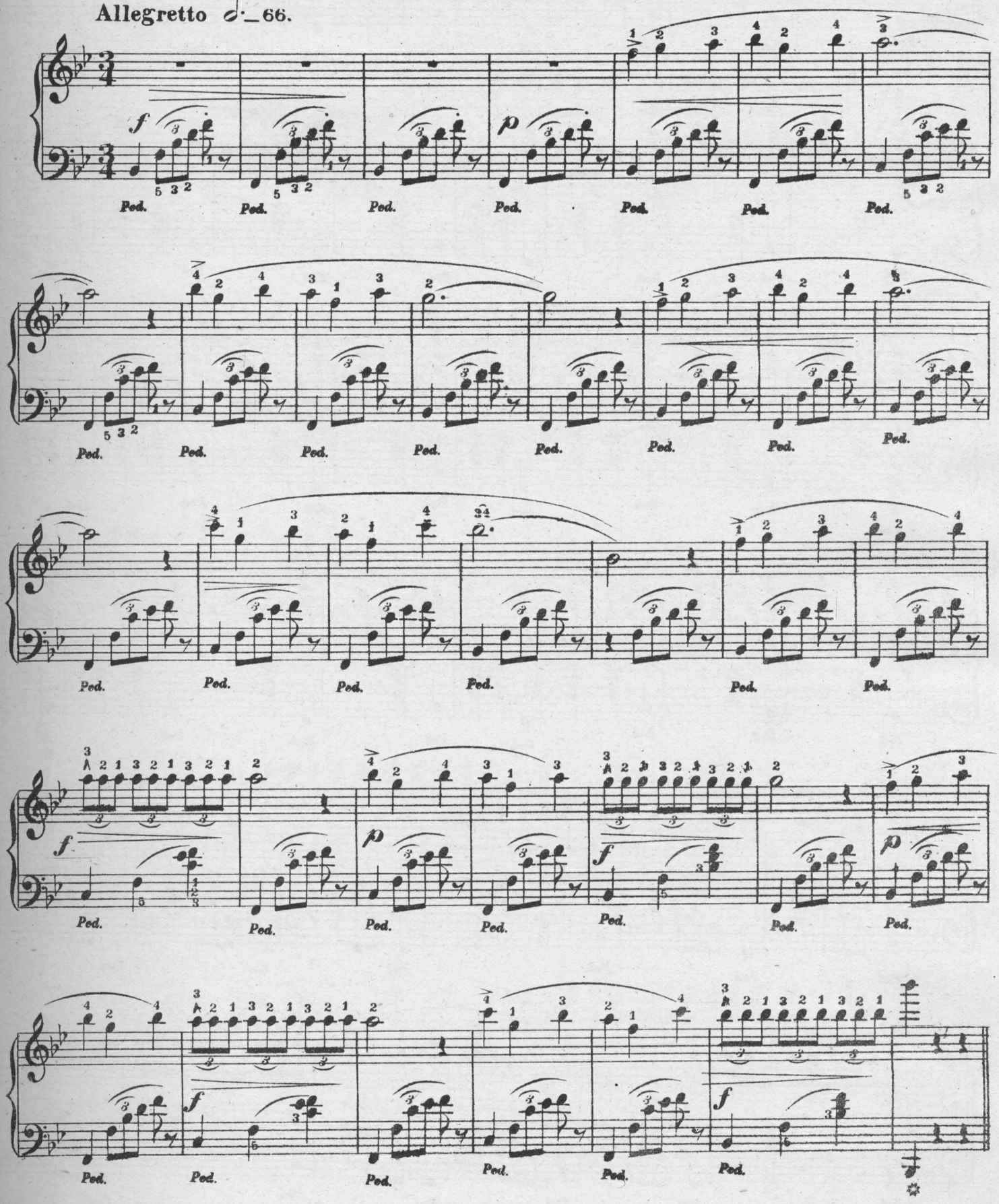
pp

ALHAMBRA.

MOORISCH DANCE.

Charles Kunkel.

Allegretto ♩.=66.



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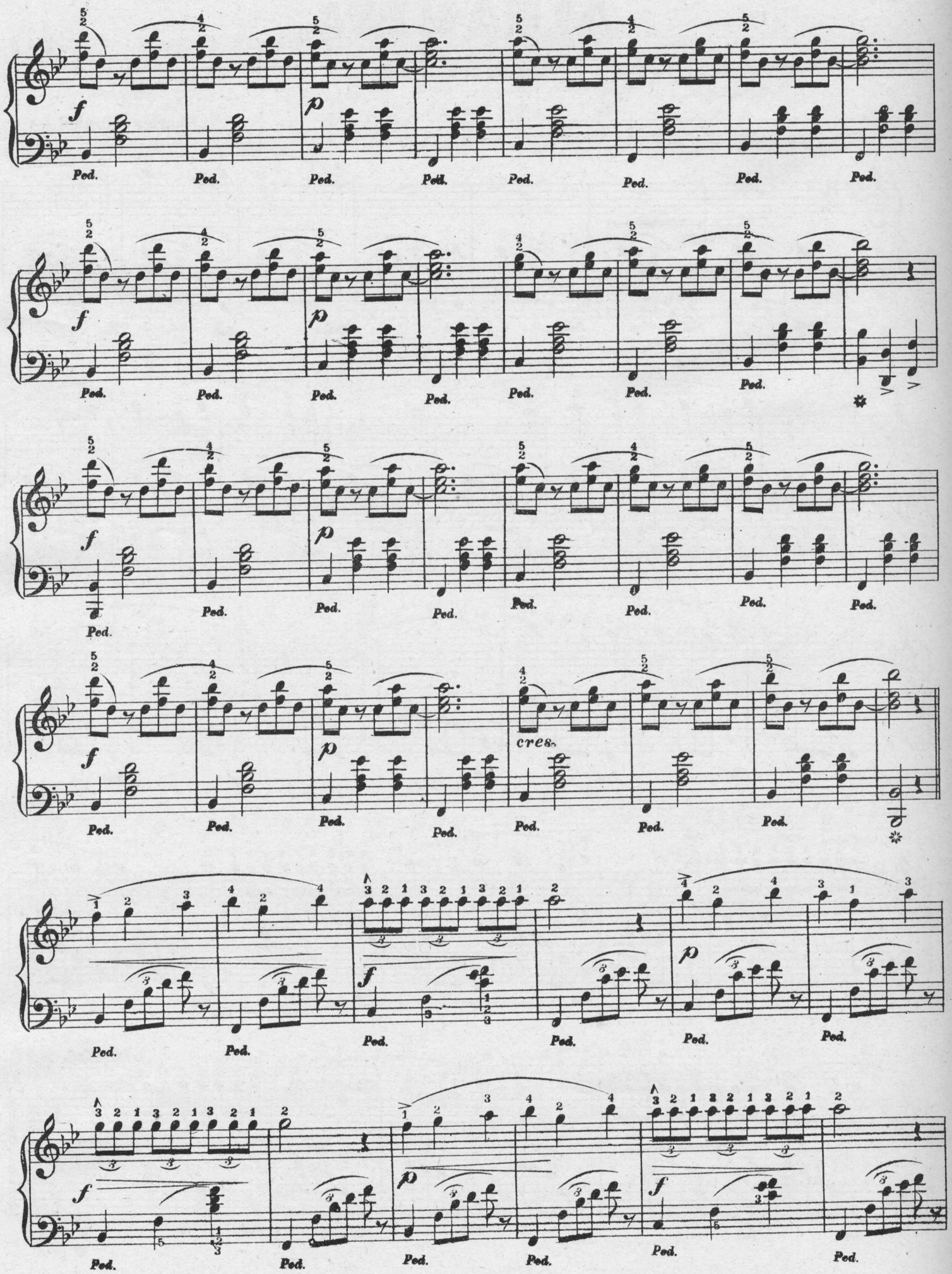
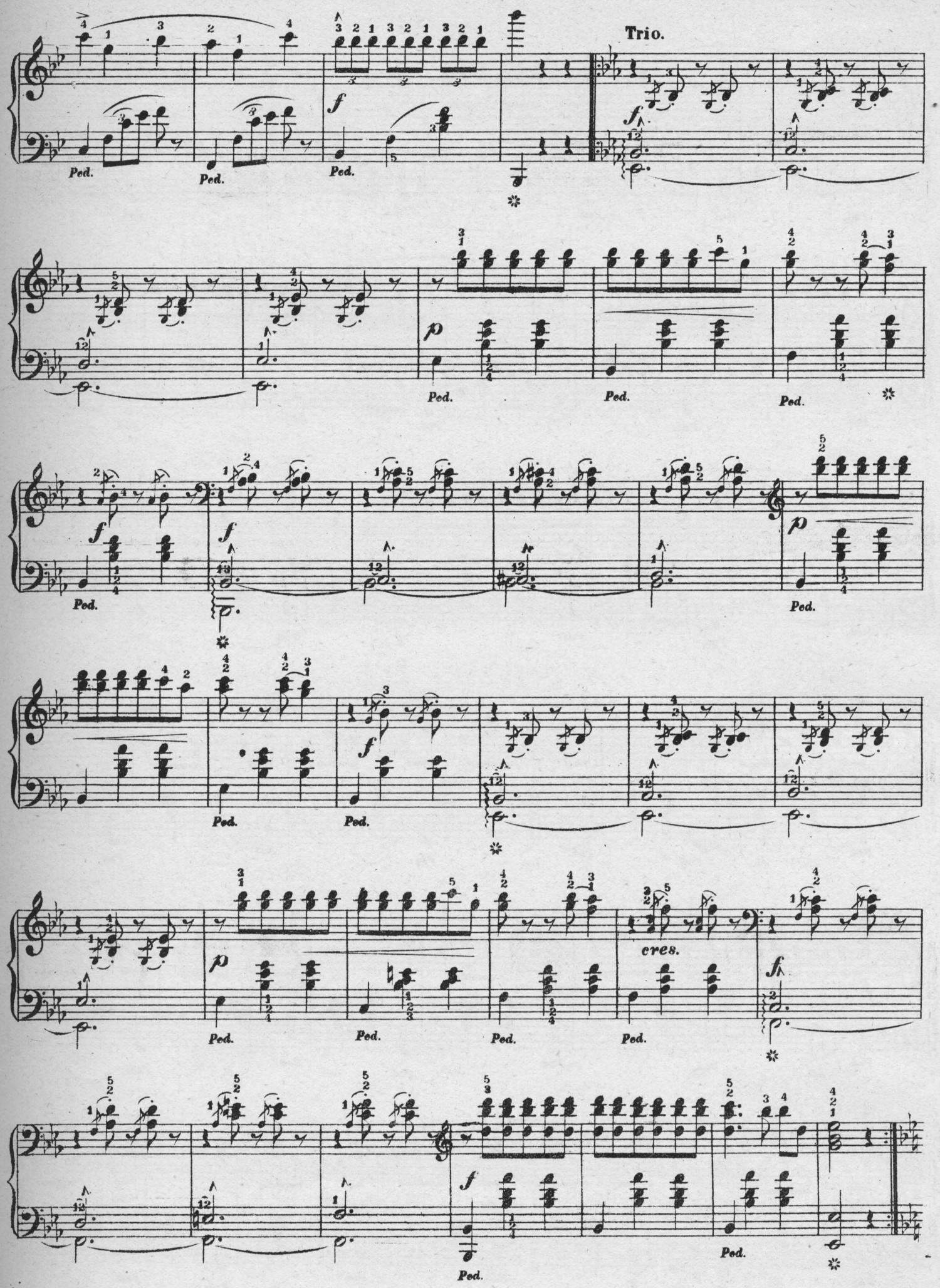

f
p
cres.
Ped.


Trio.
Ped.
cres.

To shorten the piece go from ✠ to ✠

cres.

animato.

cres.

rit.

a tempo.

LISTEN, MY LOVE.

(LAUSCHE MEIN LIEB!)

Serenade. by ..... Alfred Grünfeld.

Allegretto ♪ = 112.

pp una corda.

Pedale

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Con moto et cantabile.

cres.

dim.

f

cres.

dim.

p

1.

2

p

hr rit.

Tempo Iº

Echo.

animato.

accelerando.

To Miss Grace W. Seavey.

MELODIE.

Più moderato. ♩ = 96.

E. R. Kroeger.

cantabile.

p

cres.

cres.

mp

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poco a poco cres.

Ped. Ped. Ped. Ped.

ff *stringendo.*

riten.

Ped. Ped. Ped. Ped.

a tempo.

a tempo.

mf *dimin.*

Ped.

dim.e rit.

a tempo.

p

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

cres.

cres.

f

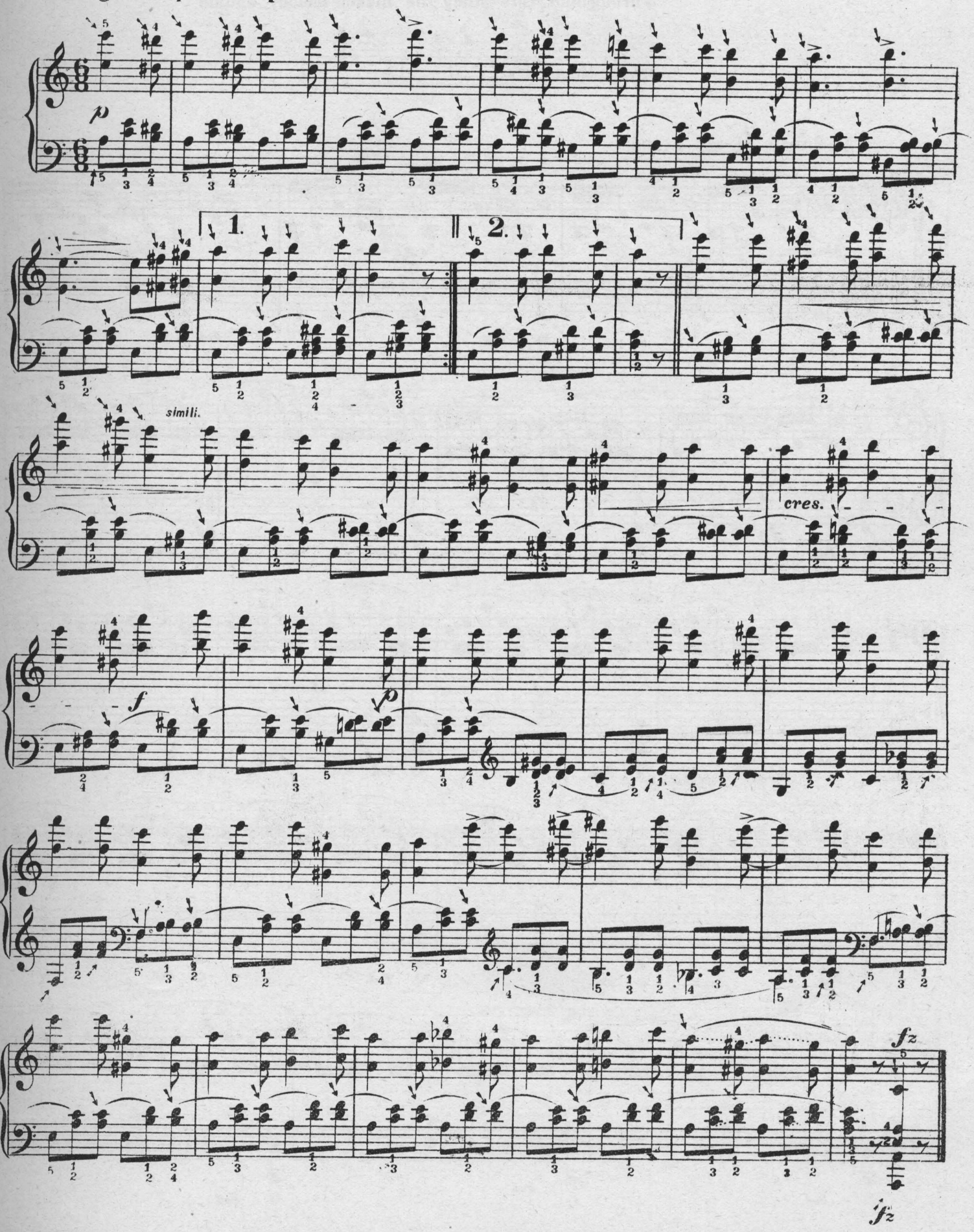
tranquillo.

calando.

ETUDE IX.

(A minor)

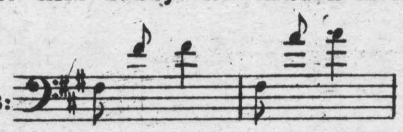
Allegretto quasi un poco andante. ♪=138 ♩.=92.



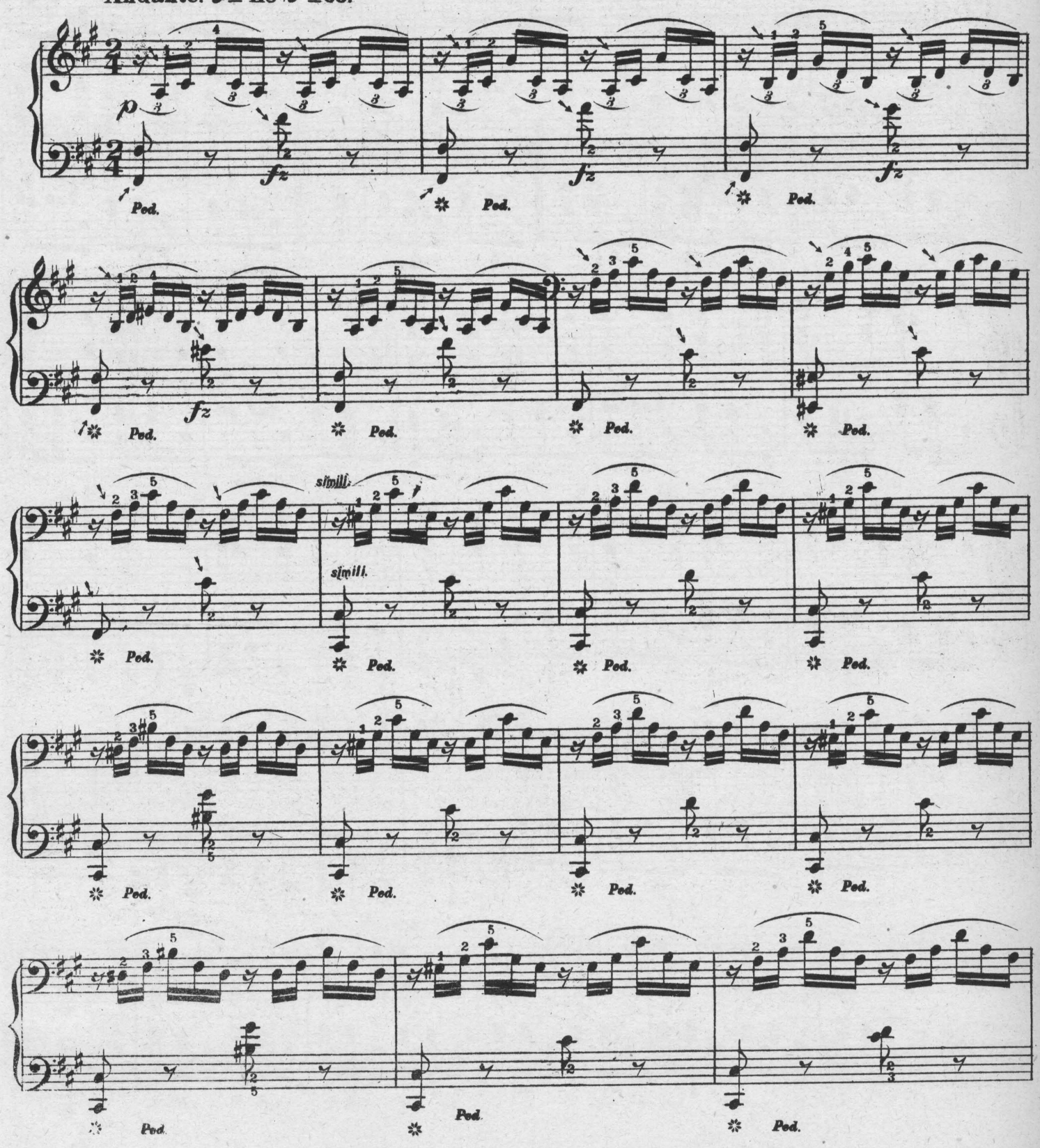
ETUDE X.

(F sharp minor)

Throughout this study the hidden melody should appear thus:



Andante. ♪ _ 116 ♩ _ 88.



Ped. Ped. Ped.

Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped.

ETUDE XI.

(A major.)

Allegretto. ♩ = 132 𝅗𝅥 = 108.

p e sempre legato

8

8

cres.

f

ff

8

f

dimin.

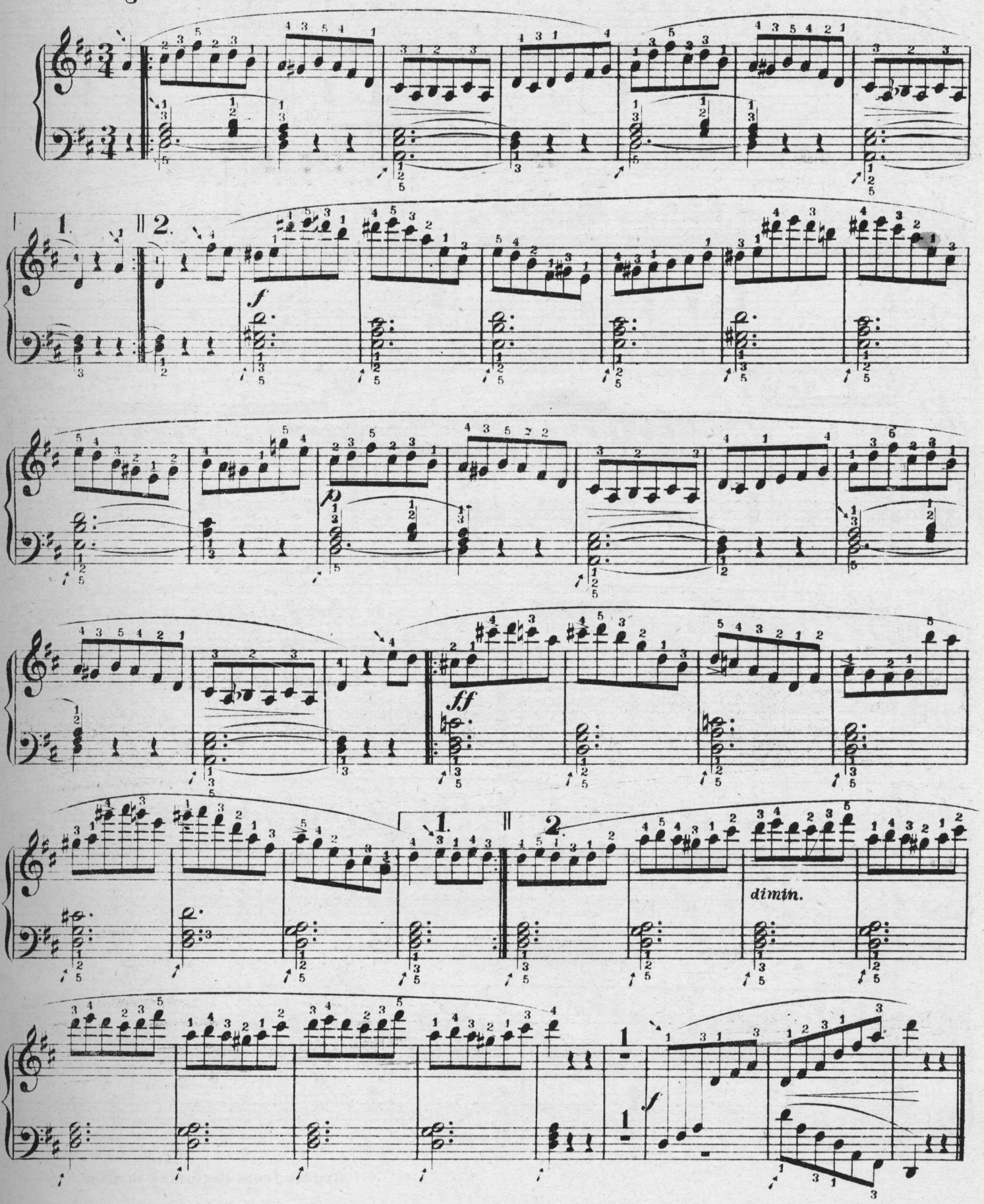
ff

ETUDE XII.

(D major)

Mouvement de Valse.

Allegretto. ♩ = 132 𝅗𝅥. = 80



ETUDE XIII.

(G major)

Book II.

H. Bertini Op. 29.

Andante. ♪ = 132 ♩. = 80.

p legato.

1.

2.

Fine.

popo a poco. cres.

f

poco a poco dimin.

Repeat from beginning to Fine.

ETUDE XIV.

(E minor.)

Allegro. ♩=120 𝅗𝅥=88.

f *ff* *fz* *p* *ff* 1. 2.

ETUDE XV.

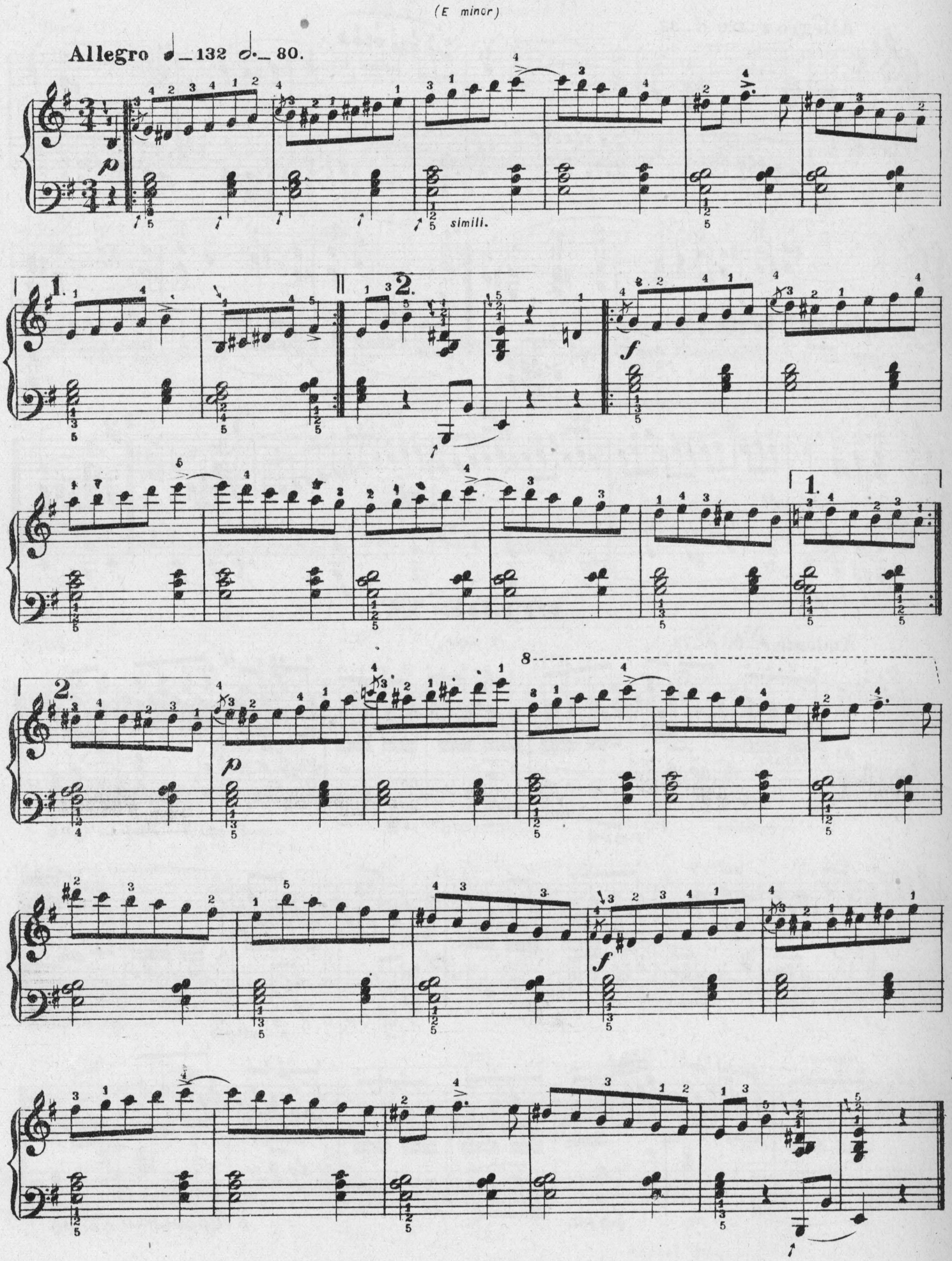
(E major.)

Andante. ♪=60 𝅗𝅥=72.

p e legato. *più f* *mf* *r.h.* *dim.* *espress.*

ETUDE XVI.

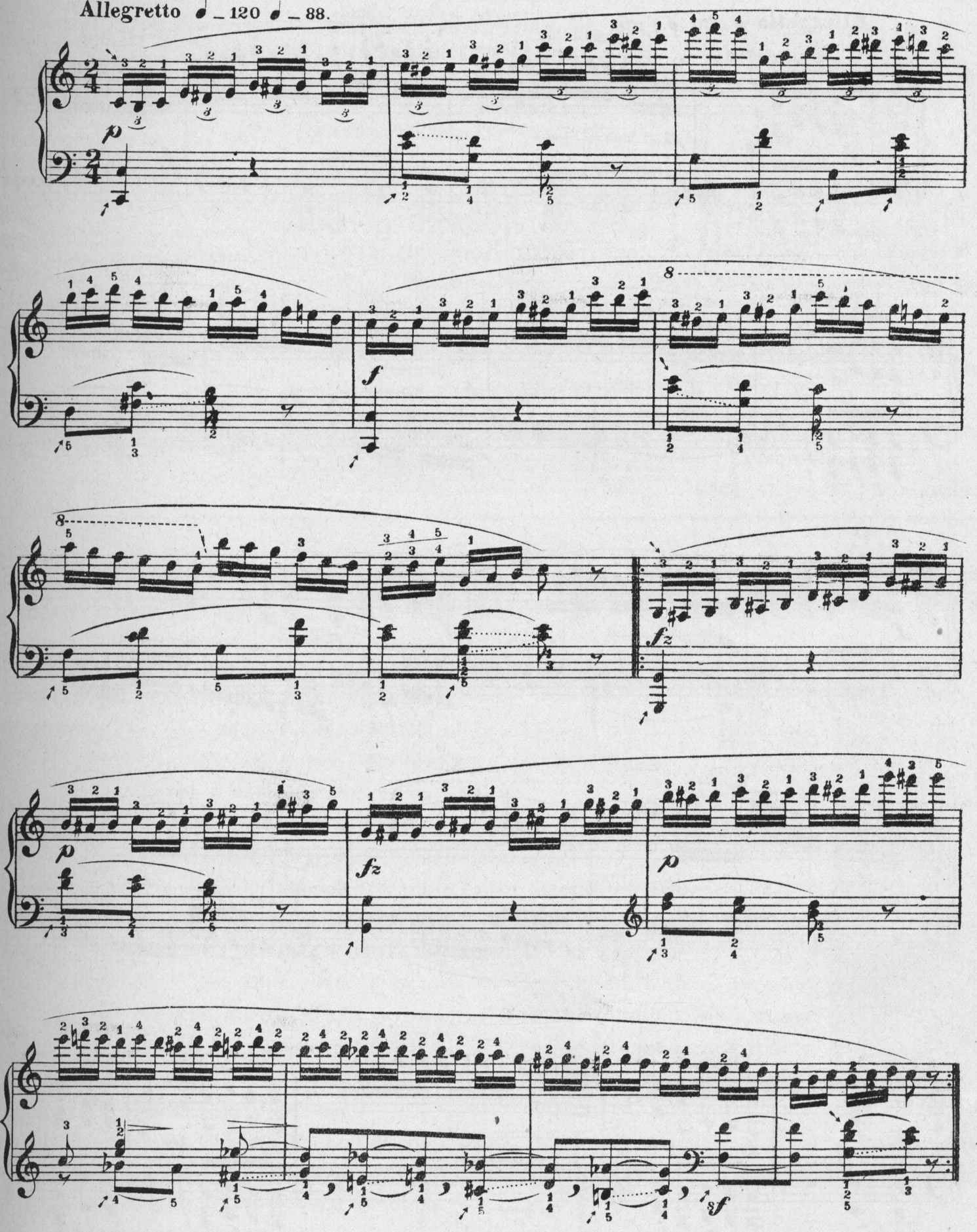
(E minor)



ETUDE XVII.

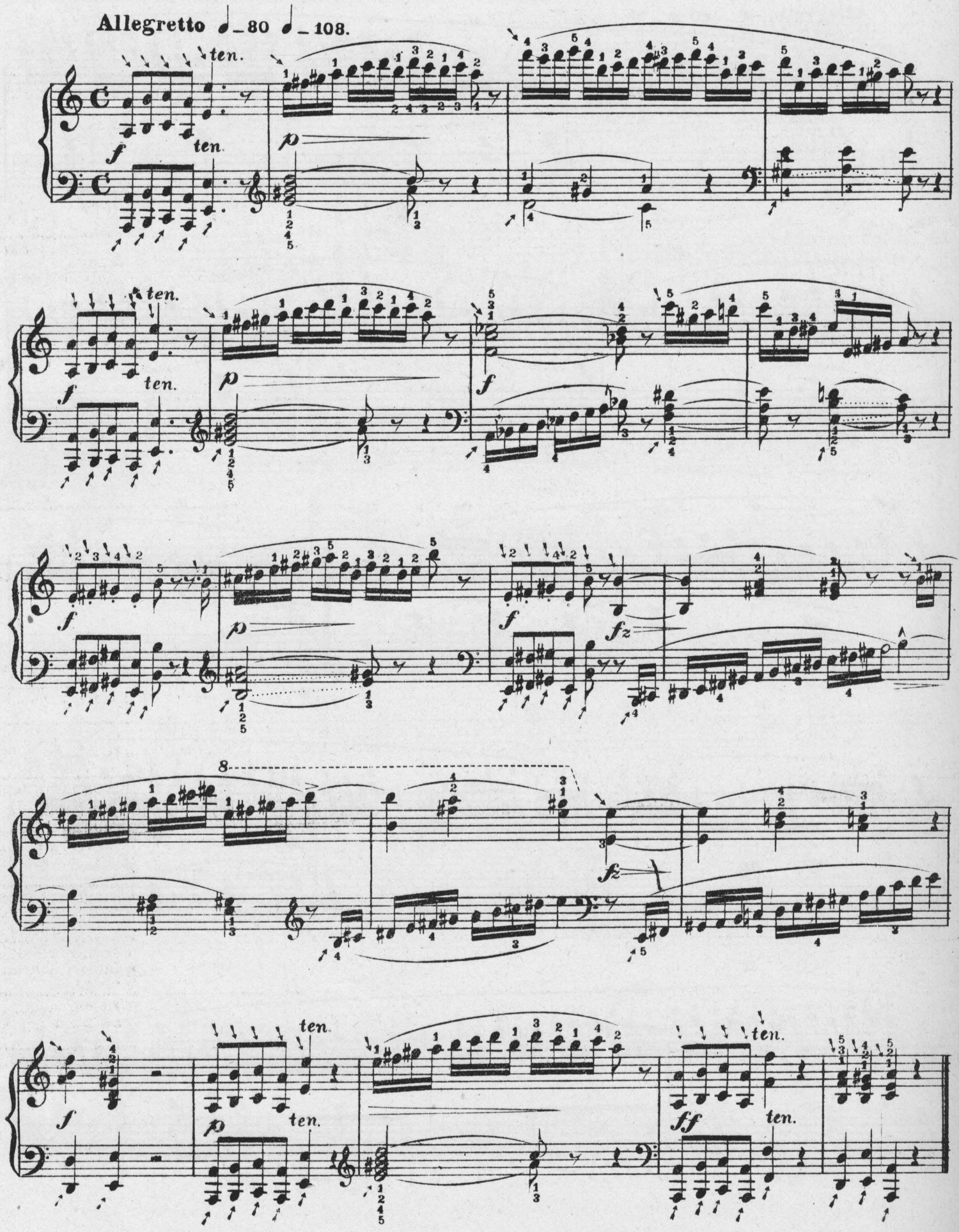
(C major.)

Allegretto ♩ = 120 ♩ = 88.



ETUDE XVIII.

(A minor.)



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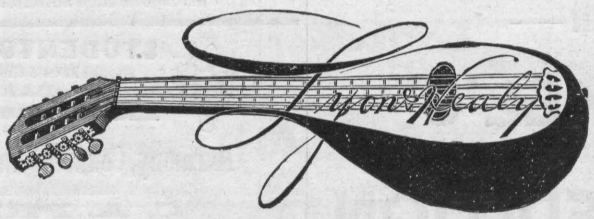

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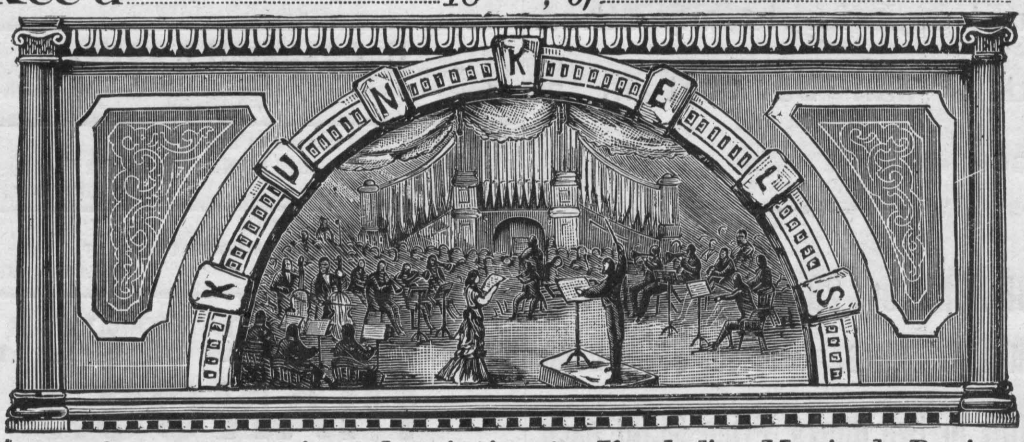

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